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KUNKEL'S MUSICAL REVIEW

DECEMBER, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

CONTENTS

PIANO SOLOS.

CONRATH, LOUIS. Valse Caprice.

KROECER, E. R. Vier Humoresken, No. I.

PIANO DUET.

KUNKEL, CHARLES, Water Sprites. Polka Caprice.

SONG.

BINGHAM, L. M. Sweetheart be Mine.

STUDIES.

ASHER-BUELOW. Leaves and Flowers.

No. 16. Song of the Shepherd.

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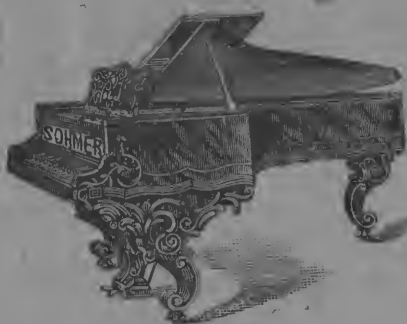
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CHORAL SYMPHONY SOCIETY

The Choral Symphony will give its second concert of the season at the Odeon, Saturday evening, Dec. 14th.

Campanari, the world-renowned baritone, by special arrangement with the Maurice Grau Opera Co., will be the soloist at this concert.

The third concert of the season will be given Dec. 26, when Bach's "Christmas Oratorio" will be presented. The soloists will be Marie Kunkel Zimmerman, soprano; Isabelle Bouton, contralto; Ellison Van Hoose, tenor; and Gwilym Miles, baritone.

Concert-goers will have splendid treats in these two concerts. Gwilym Miles, formerly of this city, will be warmly welcomed.

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CASTLE SQUARE OPERA CO.

Henry W. Savage announces that the Castle Square opera season will begin at the Century the latter part of December. The organization will remain seven weeks. "Florodora" and "Dodo" will be heard before the arrival of the Savage forces, making an opera season of nine weeks. The Castle Square company will present two operas a week, grand and comic. Adelaide Norwood, Josephine Ludwig, Renynson Quinlan, Delamotta and Boyle will appear at each performance.

VICTOR MAUREL has retired from the operatic stage, and will devote himself to teaching in Paris, where Jean Lasalle has also opened a studio. Maurel postponed as long as possi-

ble his retirement from the stage, and has in reality had little capacity for opera during the past few seasons. His attempt to appear in drama was not successful, and he has now decided to teach. As has been well said, if he could impart the secret of his incomparable operatic acting to others, he would be a public benefactor.

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MUSIC HALL REVIEW

December, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 12

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THOMAS M. HYLAND, . . . EDITOR

DECEMBER, 1901.

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MAURICE GRAU
GRAND OPERA CO.

What will undoubtedly be the greatest musical event of the season will be the appearance of the Maurice Grau Opera Company in Music Hall on the evenings of Dec. 11, 12 and 13, with matinee on afternoon of the 12th. Extensive preparations have been made for this grand opera festival, and St. Louis music lovers will undoubtedly take advantage of the treat that is offered them. Four operas will be sung: "Romeo and Juliet," "Tannhauser," "Faust," and "Aida", in the order named. A new stage is being constructed in Music Hall, which will permit of the same elaborate productions of the operas as is given at the Metropolitan Opera House in New York, and which form such an important part of the musical season in the metropolis.

Of course, the majority of St. Louisans have heard Sembrich, Schumann-Heink, Eames, and many others of the Grau company, but the appearance of two new faces, who are well in the front rank of the grand opera profession, will be interesting. They are Sybil Sanderson and Andreas Dippel. The latter is the Wagnerian tenor, whose wonderful genius has received the homage of the greatest monarchs and potentates of the earth. A magnificent actor and thoroughly devoted to his art, he is quite unspoiled by flattery, and is a man of very simple tastes. He delights in outdoor exercise and is passionately fond of pedestrian tours. In this latter respect an interesting anecdote is related of him. A few years ago, while he was enjoying one of his favorite excursions in Scotland, he arrived one Sunday at a little hamlet some twenty miles from Balmoral. While casting about for a tavern in which to rest, the strains of harmony—or rather discord—fell upon his ears,

and he beheld at a short distance an old-fashioned kirk. He lost no time in entering the eccentric-looking edifice, where he found, in addition to the minister, a small congregation of peasant Scotch. At a harmonium a portly middle-aged lady, whose countenance showed signs of former beauty, presided. Beside her sat a quaint little red-faced lady, palpably an octogenarian. They were evidently mother and daughter, and their garb denoted them to be widows. The rustic choir was simply appalling in its efforts, but the lady at the harmonium manifested not the slightest trace of impatience, while her mother beat time with her finger and gravely nodded



MME. SEMBRICH.

approbation. At last, the concluding hymn, which happened to be "Nearer, my God, to Thee" commenced, and Dippel unconsciously joined in it. His magnificent voice rang through the little kirk and had an awe-inspiring effect upon the congregation, who ceased their part in the melody, leaving it entirely to him. At its conclusion, the younger lady arose and approaching him said: "I thank you very gratefully. My mother would also like to add her acknowledgments to mine. Will you come and speak to her?" The singer approached the little old lady with outstretched hand, exclaiming frankly: "I am very glad to meet you, madame." Both the

ladies smiled, and after the slightest possible hesitation the older one accepted his proffered hand, saying graciously: "You have a glorious gift in your voice. May you also devote it to such a good cause."

After an interchange of civilities and an enquiry from the ladies as to his name, he parted with them. As he left the kirk he beheld in waiting an antiquated pony chaise in charge of a sleepy Highland servant. "The conveyance of my new acquaintance", he thought, "evidently the widow and daughter of some petty Scotch laird, and the ladies bountiful in this rustic parish". The same day he left that part of the country and the incident, which had made but little impression upon his mind, soon faded from it.

The following season when all London was raving about his splendid success in Wagnerian opera with the Maurice Grau Opera Company at Covent Garden Theater, there came a royal command for the company to sing at Windsor Castle. At the conclusion of the opera the Lord Chamberlain informed him that he was to be honored by a presentation to the Queen of England. He was accordingly ushered into the Royal Presence, and as he knelt to kiss her outstretched hand she graciously addressed him in these words: "Sir, you sang magnificently. I have only heard your singing of this evening once excelled and that was by yourself on the Sunday afternoon when you sang my favorite hymn in the little kirk". The singer looked up astonished and beheld in the greatest sovereign of the earth, the quaint little old lady of his Scottish adventure, while behind her throne stood her daughter, the good tempered accompanist, who was none other than the widowed Princess Beatrice of Battenburg.

FRITZ KREISLER will arrive in this country about the middle of December, in place of January, as announced by his manager, Henry Wolfsohn. The demand for the services of Kreisler has been such that Mr. Wolfsohn cabled him to cancel his early December dates in Europe and sail for this country in time to begin his season in Baltimore Dec. 10th, when he will appear before the Peabody Institute. Kreisler has been engaged by all of the large orchestral societies. He will play in seven concerts with the Boston Symphony Orchestra. With the Chicago, Pittsburg, St. Louis, Cincinnati, Philadelphia and the New York Philharmonic Orchestras.

THE news that W. S. Gilbert, the famous librettist, is dying at his home near London, will bring regret to an army of admirers of the old Sullivan-Gilbert operas in all parts of the world. The last days of the man who made the world so merry are in sad contrast to his life. Sir Arthur Sullivan's death, followed so closely by the death of the third of the trio—D'Oyley Carte—greatly depressed him, and since then he has written absolutely nothing. For more than a year Mr. Gilbert has been an invalid, and Nancy McIntosh is his devoted nurse.

A LONDON paper requested Melba to give a list of her favorite songs. She complied, and

the list she furnished shows the prima donna is nothing is not eclectic in her musical tastes. She names six compositions: Verdi's "Ah! fors e lui," Donizetti's "Ardon 'gl Incensi," Tosti's "Good-by," Mozart's "L' Anero," Elizabeth's Prayer from Wagner's "Tannhauser," and Bemberg's Nymphes et Sylvians."

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Allegro. $\text{♩} = 100.$

mf

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

4

f Ped. *

Piu animato.

f fz mf Ped. *

h Ped. *

f Ped. *

f Ped. *

f Ped. *

Handwritten musical score system 1. Treble and bass staves. Treble staff contains a complex melodic line with many fingerings (1-5) and slurs. Bass staff contains a rhythmic accompaniment. Pedal markings (Ped.) are present below the bass staff. A dynamic marking *p* is at the beginning.

Handwritten musical score system 2. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active accompaniment. Pedal markings (Ped.) are present. A *riten.* (ritardando) marking is in the middle, and an *mf* (mezzo-forte) marking is towards the end. The instruction *il basso ben marcato* is written below the bass staff.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Pedal markings (Ped.) are present. A *a tempo.* marking is at the beginning. A *f* (forte) marking is in the middle, and an *mf* (mezzo-forte) marking is towards the end. The instruction *il basso ben marcato* is written below the bass staff.

Handwritten musical score system 4. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Pedal markings (Ped.) are present. A *f* (forte) marking is in the middle.

Handwritten musical score system 5. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Pedal markings (Ped.) are present. A *f* (forte) marking is in the middle.

Handwritten musical score system 6. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Pedal markings (Ped.) are present. A *f* (forte) marking is in the middle.

VALSE CAPRICE.

LOUIS CONRATH.

Vivo. $\text{♩} = 80$.

rf *rapido.*

f *p* *f* *cresc.* *rf*

Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1651-7

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First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a 4-measure slur and a 2-measure slur. Bass staff has a 4-measure slur. Dynamics: *f* and *p*. Fingerings: 4, 2, 1, 2, 3, 4, 5. Rehearsal marks: *.

Second system of musical notation. Treble and bass staves. Treble staff has a 5-measure slur and a 4-measure slur. Bass staff has a 5-measure slur. Dynamics: *f*. Fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5. Rehearsal marks: *.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure slur and a 5-measure slur. Bass staff has a 4-measure slur. Dynamics: *f*, *cresc.*, *ff*, *p*. Fingerings: 3, 5, 5. Rehearsal marks: *.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure slur and a 5-measure slur. Bass staff has a 4-measure slur. Dynamics: *p*. Fingerings: 1, 2, 4. Rehearsal marks: *.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4-measure slur and a 5-measure slur. Bass staff has a 4-measure slur. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5. Rehearsal marks: *.

Sixth system of musical notation. Treble and bass staves. Treble staff has a 4-measure slur and a 5-measure slur. Bass staff has a 4-measure slur. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5. Rehearsal marks: *.



or thus.

1651-7

First system of a musical score. It features a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various note values, rests, and fingerings (1, 2, 3, 4). There are dynamic markings 'p' and 'f' and a 'Cres.' marking. A section of the score is enclosed in a box with a double bar line and a '7' above it.

Second system of the musical score, continuing the piece. It includes a grand staff with treble and bass clefs, key signature of three flats, and various musical notations including notes, rests, and fingerings.

Third system of the musical score. It continues the piece with a grand staff, key signature of three flats, and various musical notations. There are dynamic markings 'p' and 'f' and a 'Cres.' marking.

Fourth system of the musical score. It continues the piece with a grand staff, key signature of three flats, and various musical notations. There are dynamic markings 'p' and 'f' and a 'Cres.' marking.

Fifth system of the musical score. It continues the piece with a grand staff, key signature of three flats, and various musical notations. There are dynamic markings 'p' and 'f' and a 'Cres.' marking. The system ends with a double bar line and a '7' above it.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand features a descending line with a trill in measure 3. The left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. A piano (*p*) dynamic marking is present in measure 1. The system concludes with a repeat sign in measure 4.

Second system of musical notation, measures 5-8. The melody continues with a trill in measure 6. The left hand accompaniment consists of chords and moving lines. A piano (*p*) dynamic marking is present in measure 5. The system concludes with a repeat sign in measure 8.

Third system of musical notation, measures 9-10. The melody features a trill in measure 9. The left hand accompaniment includes chords and moving lines. A piano (*p*) dynamic marking is present in measure 9. The system concludes with a repeat sign in measure 10.

Fourth system of musical notation, measures 11-14. The melody continues with a trill in measure 11. The left hand accompaniment includes chords and moving lines. A piano (*p*) dynamic marking is present in measure 11. The system concludes with a repeat sign in measure 14.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in B-flat major and 2/4 time. It features a piano introduction with a "Ped." marking and a "rit." marking. The main section is marked "r.f." (ritardando) and "r.p." (rappresentando). The tempo is marked "mod.to allegro" and "r.p."

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a repeating eighth-note pattern. The voice part has a melody with various ornaments and a final flourish. The score includes a double bar line and a repeat sign. The piano part has a section marked "Ped." (pedal) with a star symbol.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The score consists of six measures. The first measure has a vocal line starting with a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a half note A2, and a quarter note B2. The second measure has a vocal line starting with a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a half note A2, and a quarter note B2. The third measure has a vocal line starting with a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a half note A2, and a quarter note B2. The fourth measure has a vocal line starting with a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a half note A2, and a quarter note B2. The fifth measure has a vocal line starting with a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a half note A2, and a quarter note B2. The sixth measure has a vocal line starting with a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a half note A2, and a quarter note B2. The score is marked with "Red." and a flower symbol at the end of each measure.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a simple, folk-like style with a mix of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes. The song consists of eight measures. The first measure starts with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "The Rose Tree" are written below the first measure. The second measure continues the melody with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The lyrics "The Rose Tree" are written below the second measure. The third measure continues the melody with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The lyrics "The Rose Tree" are written below the third measure. The fourth measure continues the melody with a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The lyrics "The Rose Tree" are written below the fourth measure. The fifth measure continues the melody with a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The lyrics "The Rose Tree" are written below the fifth measure. The sixth measure continues the melody with a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. The lyrics "The Rose Tree" are written below the sixth measure. The seventh measure continues the melody with a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The lyrics "The Rose Tree" are written below the seventh measure. The eighth measure ends the melody with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "The Rose Tree" are written below the eighth measure.

SONG OF THE SHEPHERD.

19

Allegretto  120.

16. 











SWEETHEART BE MINE.

Words by
FRANK DEMPSTER SHERMAN.

Music by
LENA M. BINGHAM.

Moderato. $\text{♩} = 76$.

The piano introduction is in 3/4 time, marked Moderato with a tempo of 76 beats per minute. It features a treble and bass staff. The treble staff begins with a series of eighth-note chords, some marked with fingerings (1, 2, 3, 4) and a 'p' (piano) dynamic. The bass staff provides harmonic support with chords and some single notes. The piece concludes with a final chord marked 'f' (forte).

parlando.

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The lyrics are: "Here is the end of prose, Now for the joy.....". The melody includes a triplet of eighth notes and a sixteenth-note run. The piano accompaniment consists of chords and single notes, with some measures marked with a '*'.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "..... of rhyme! Here is the crim - son rose And the sum - mer's prime!". The melody features a triplet of eighth notes. The piano accompaniment includes chords and single notes, with some measures marked with a '*'.

1649. 5

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leggiero.

Dew - y and fresh in the slen - der vine, Through the green cur - tains the

animato.

blos - soms shine. Sum - mer is here and the wind sings, sings

accel.

clear, sings clear, sings clear. Sweet - heart,...

animato.

..... sweet - heart,..... sweet heart, sweet.

*portamente.
rit.*

heart be mine.

a tempo.

parlando.

Here not a doubt shall mar Hopes that are set..... to tune!

Here is the sil - ver star In the skies..... of June.

Ped. * *Ped.* * *Ped.* *

leggiero.

Deep in the dusk where the branch-es twine, Lis-ten the lilt of a lyr - ic line

p

animato.

Summer is here, and the bird sings, sings clear, sings clear, sings clear.

cresc. *animato.* *accel.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

or thus.

7

Sweet - - - heart,.... sweet - - - heart,.... Sweet

If preferred, the version above may be sung instead of the trills.

sweet - heart, sweet - heart, Sweet.

heart be mine Sweet - - - heart, sweet - - - heart, sweet - - - heart

sweet - - - heart, sweetheart be mine, sweetheart be mine.

WATER SPRITES.

POLKA CAPRICE.

CHARLES KUNKEL.

Secondo.

Vivo. ♩ - 116.

The musical score is written for piano and bass. It consists of four systems of music. The first system begins with a forte (*f*) dynamic and features a series of chords in the right hand with fingerings 3, 4, 3, 4, 5, 3, 4, 5. The second system starts with a piano (*p*) dynamic, followed by a crescendo to forte (*f*) and then back to piano. The third system begins with a crescendo, followed by a forte (*f*) dynamic and then piano. The fourth system starts with a forte (*f*) dynamic, followed by piano, and ends with a crescendo. The score includes various musical notations such as slurs, ties, and articulation marks. The key signature is one flat (B-flat), and the time signature is 2/4.

1621 - 10

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WATER SPRITES.

POLKA CAPRICE.

Primo.

CHARLES KUNKEL.

Vivo. ♩ = 116.

The musical score is written for piano and violin. It begins with a tempo marking of 'Vivo' and a metronome indication of 116 beats per minute. The key signature is B-flat major (two flats). The score is divided into four systems, each containing a piano staff and a violin staff. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The violin part includes a complex melodic line with many slurs and fingerings. Dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo) are used throughout. The piece ends with a double bar line and a key signature change to B-flat major.

Secondo.

This piano score, titled "Secondo.", consists of six systems of music. The first system begins with a treble clef and a key signature of two flats. It features a series of chords and single notes, with fingerings such as 3, 1, 2, 4, 5, 1, 3, 1, 2, and 3. The second system continues with similar textures, including a forte (*f*) dynamic marking. The third system includes a fortissimo (*sf*) dynamic and a "Red." (Reduction) marking. The fourth system features a variety of dynamics: *f*, *mf*, *sf*, and *mf cresc.*, along with a "Red." marking. The fifth system includes a first ending (1.) and a second ending (2.), with dynamics *sf* and *p*. The final system concludes with a *rit.* (ritardando) marking. The score is written for a single melodic line, likely for a violin or flute, with a bass line indicated by a double bar line and a key signature change to three flats at the end.

Primo. 5

The musical score consists of five systems of staves. The first system begins with a piano (*p*) dynamic and includes fingerings 1, 2, 3, 4, 5, 2, 4, 1, 5, 3, 3, 5, 2, 4, 1, 2, 2, 5, 2. The second system features a crescendo (*cresc.*) and forte (*f*) dynamic, with fingerings 4, 3, 5, 2, 1, 5, 2, 5, 1, 2, 5, 1, 5, 3, 3, 5, 2. The third system includes a forte (*f*) dynamic and fingerings 4, 1/2, 2, 5, 2, 4, 8, 2, 5, 2, 1, 2, 4, 3, 2, 5, 2, 3. The fourth system features a forte (*f*) dynamic and a crescendo (*cresc.*), with fingerings 1, 3, 3, 2, 3, 1, 2, 5, 4, 1, 3, 3, 2, 1, 2, 5, 2, 3, 4, 5, 2, 4, 4. The fifth system includes a piano (*p*) dynamic and a ritardando (*rit.*) marking, with fingerings 1, 2, 1, 2, 4, 3, 1, 3, 3, 1, 3. The score is marked with various dynamics including *p*, *f*, *cresc.*, and *rit.*, and includes a section labeled *N.B.* with a first and second ending.

1621-10

N.B. On pianos which do not have the high B flat strike A natural instead.

a tempo.

pp

mf

f

p

rit.

Lad. *

Lad. *

Lad. *

Lad. *

Lad. *

Lad. *

Primo.

7

a tempo.

N.B.

pp

p

p

p

p

f

cresc.

rit.

ff

p

1621-10

N.B. On pianos which do not have the high B flat strike A natural instead.

a tempo.

This musical score is for a piano piece, page 8, titled "Secondo." and marked "a tempo." The score is written for piano (p) and features a variety of musical notations including chords, single notes, and dynamic markings. The key signature is B-flat major (two flats). The score is divided into six systems, each with a grand staff (treble and bass clef). The first system begins with a *pp* (pianissimo) dynamic. The second system continues the piece. The third system introduces a *f* (forte) dynamic. The fourth system features a *f* dynamic followed by a *p* (piano) dynamic. The fifth system includes a *cresc.* (crescendo) marking. The sixth system concludes with a *f* dynamic and a *p cresc.* marking. The score is adorned with numerous musical ornaments, including trills, grace notes, and fingerings. The page number "1621 - 10" is visible at the bottom right.

pp

f

f

p

cresc.

f

p cresc.

1621 - 10

a tempo.

Primo.

9

8.

pp

Rehearsal marks: *

8.

Rehearsal marks: *

8.

Rehearsal marks: *

8.

f *p*

Rehearsal marks: *

p *f* *p*

Rehearsal marks: *

f *p cresc.*

Rehearsal marks: *

Secondo.

The piano score consists of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system includes fingerings (e.g., 3, 1, 2, 4, 5) and accents (^). The second system begins with a *cresc.* marking and a forte (*f*) dynamic. The third system includes *cresc.*, *f*, *sf*, and *mf* dynamics, with a *Tr.* (trill) and asterisk (*) marking. The fourth system includes *f*, *mf*, and *cresc.* dynamics, also with a *Tr.* and asterisk (*) marking. The fifth system begins with an *accel.* (accelerando) marking and a forte (*f*) dynamic, ending with fortissimo (*ff*) dynamics and a *Tr.* and asterisk (*) marking.

Primo.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

accel.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.

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Fritz Kreisler, the greatest violinist heard in this country since Ysaye's first season here, will also take a prominent place before the public. He is booked for seven concerts with the Boston Symphony Orchestra, and, in addition, the New York Philharmonic, the Chicago Orchestra, the St. Louis Choral Symphony Society, and the Pittsburg and Philadelphia Permanent Orchestras have also engaged him as soloist. He will give a number of recitals in the different cities, and those already arranged for him include Detroit, Buffalo, five in Boston, three in Chicago, and three in New York. Last season Kreisler gave seven recitals in Boston, and at six of these he played to audiences that crowded the hall to its fullest capacity.

Other prominent artists, whose services Mr. Wolfsohn controls and will be heard in the principal concerts in the East and middle West, are: Shanna Cummings, who recently replaced Mme. Eames at the Worcester Festival, and sang with success in both the Be-attitudes and the Verdi Requiem; Mrs. Hissem De Moss, who is beginning her second New

York season, with the brightest of prospects, as she is already engaged for many of the principal concerts, including appearances with the Pittsburg Orchestra; Mme. Clara Poole-King, who has just made a successful reappearance at the Worcester Festival; Mme. Gertrude May Stein, who is to-day the foremost American contralto singer by right of her artistic singing and continued triumphs, the last of which is the recent Worcester Festival, where she sang so successfully the part of "Judith" in Chadwick's new oratorio of that name. Mme. Stein's season is booked for recitals, oratorio performances, as well as in orchestral concerts. She is to be heard with the Thomas Orchestra in Chicago.

Evan Williams and Ellison Van Hoose are to-day the two most popular tenors in America, and both made distinct success last week at the Worcester Festival.

Estelle Siebling is another of Mr. Wolfsohn's "finds" that promises much in the future. She enjoyed unusual success at the Worcester Festival.

Emil Fisher, the well-known basso, is to enter the concert field again, and will also give much of his time to preparing gifted singers for German opera and lieder singing.

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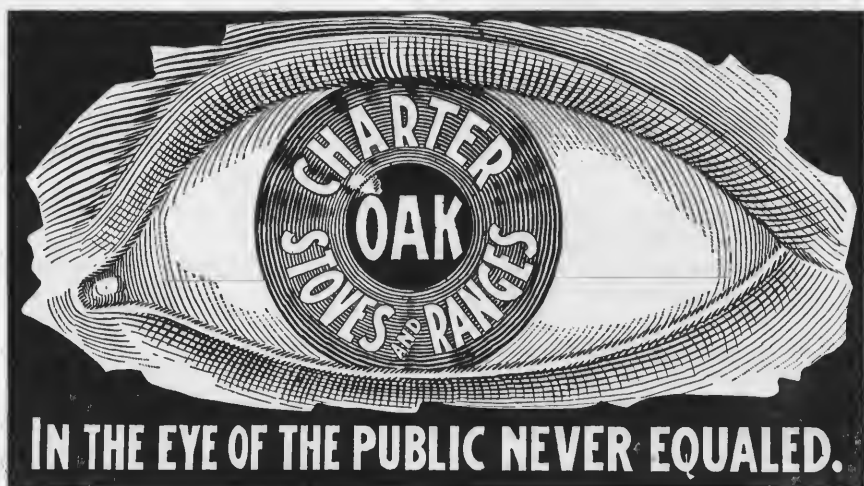
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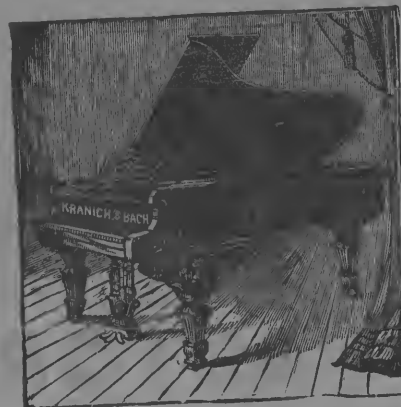
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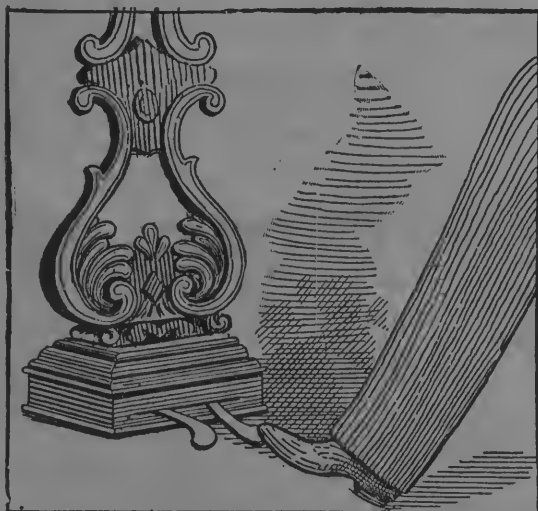
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